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CALIFORNIA SCHOOL OF FINE ARTS

SAN FRANCISCO ART ASSOCIATION BULLETIN

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JURYING A JURY

The matter of jurying and juries has been a time honored subject of discussion and controversy. But the recent action of the Los Angeles Art Association forces the attention of the artist upon another angle of this subject that is worthy of consideration.

Granted that the artist, as a good sport, must accept the verdict of a particular jury and abide by it, is it conducive to the advancement and stimulation of Art for the findings of one jury to be reversed by another? We realize that this precedent exists, the "Carnegie" being handled in like manner, but none of the problems of geographical or traditional distances present themselves in a California show.

As usual, hind sight is clearer than fore sight, but we wonder why busy men, ranking high in their profession, should assume the responsibilities of serving on a jury, unless their decisions be considered final.

CALIFORNIA SHOW IS NOT REPRESENTATIVE

By ARTHUR MILLIER
Reprinted from Los Angeles Times.

Once upon a time there was a rich man whose neighbors said he ought to marry a poor farmer's daughter. He didn't know much about farmers' daughters but he knew what he liked. So he called in doctors of every description who lifted her face, pruned her tonsils and muted her voice. Just before the ceremony he personally put her through the wringer.

The Los Angelese Art Association did something like that to California painting in putting on its first big All-California Art Exhibition.

It set up a terrific machine throughout the State to catch every painter who could swing a brush.

Their discoveries were shipped to Los Angeles and operated on by a large jury consisting principally of heads of art organizations. When they had finished, an influential member of the association personally combed out several pictures which had been voted in by the jury.

BEQUESTS AND GIFTS TO ART ASSOCIATION

Abraham Rosenthal, \$50,000.00 to be used for scholarships; Mrs. Isabella W. Blaney, \$15,000.00, for traveling scholarships; Mrs. Jean Conrad, \$5,000.00, free funds; Miss Lissie Bliss, Painting by Arthur Mathews; Mr. Albert Bender, 20 volumes to the Anne Bremer Memorial Library; Dr. P. Campiche, 15 volumes to the School Library; Mr. Wm. Gerstle, Plaster Cast of Puma, by Arthur Putnam; John I. Walter, Ceramic Department, California School of Fine Arts; The Late Louis Sloss Collection of Paintings.

NEW MEMBERS

Lay Members:

MRS. KASPAR PISCHEL, Ross, Marin Co.

Artist Members:

JOHN MOTTROM, Menlo Park.

GERTRUDE SANDS, Berkeley.

The resultant exhibition is just another bunch of pictures, with a few pieces among them to indicate what the show might have been.

ANNE BREMER LIBRARY

ON FRESCO

By VICTOR ARNAUTOFF

Every San Francisco Artist knows what the fresco method is—knows the peculiar ability of lime in its transformation from one stage to another to be a unique binding material for the pigments—knows the resulting transparent beauty of color—for simple, modest natural colors, that in oil are heavy and dull, become in fresco brilliant and alive.

Also, the light reflecting properties of the lime are such, that with the slightest effort, the artist can control the intensity of his color and of each one make at least three.

On seeing fresco, many of us unconsciously feel its unity with the building of which it has become an integral part. This is, in reality, justified, for the artist has used the same materials as the architect. In every sense, therefore, fresco is a collective effort, the effort of Artist, Architect, Assistant and Plasterer.

To us there is nothing more unfriendly to a wall than paper or canvas pasted on its surface. Even oil paint, particularly when it is not camouflaged into something it is not, looks false on the concrete or plaster. It is in the effort to overcome this basic weakness of the medium that paint companies have put out such a great variety of colors. Why, then, we might ask, should so much time and effort be expended in the search for an oil paint sympathetic to the wall, when the artist has at hand the more simple and naturally sympathetic medium of fresco? Perhaps it is only that in our dilettante age the art of fresco seems to be complicated and technical. This, in truth, it is not.

General opinion has it that fresco as a medium is limited. This is not true, for only the artist's natural ability and relationship to the structural values of the wall are his limitations.

The Coit Memorial is an example of the unifying qualities of fresco. Here many different styles and temperaments have been successfully placed in juxtaposition. In no other medium but that of fresco would this have been possible.

WHY FRESCO?

By RAY BOYNTON

There is always the question *why use fresco?*

It is a true method of decoration in which the wall is the problem and the medium too. The Artist is always in contact with it while the work is in progress. The quality of the plaster is present in every stroke of the brush. Under the hands of a sensitive Artist it creates its own idiom, its own unities in the relation of each day's separately finished work. The separate fragments must realize their decorative values of weight and of richness in the relation of areas as they progress. These are true limitations inherent in the material, the source of the real beauty of fresco. They are its stimulating challenge and each day's work offers a challenge and a surprising adventure of realization.

The problem of the easel picture becomes a detached problem with its own esthetic ends and little or no discipline other than an arbitrary one intellectually imposed. It has become cluttered up with intellectual rubbish of styles and modes of invention of no more permanence than passing fashions. Its modes are largely intellectual experiments in mechanics—a continual exaltation of means rather than ends.

The decorative problem is not of prime importance to it. This confusion of means and end in art is the constant nemesis. Method—the downright limitations of material—, accepted as a discipline, leads to control of rhythm and substance, and perhaps, defines technique in art.

The decorative problem, realized in terms of ideas, is always real on the wall. All that speaks with final authority on it is sound design—spacing, movement, rhythm. The wall exists in its own right and is not to be ignored or violated. Its formal order is established and its size and shape organic. Its problem is enrichment, nobility of spacing, the softening of rigidity, the heightened reality of its presence. Content must submit to established formal order. All this is not readily achieved at a distance. It has rarely been achieved anywhere but in immediate contact with the wall. This is the great discipline of fresco.

*We expected an avalanche
of replies to our request for
a name for this little sheet.
There has been no avalanche!
We infer that the title
"SAN FRANCISCO ART ASSO-
CIATION BULLETIN" stands
approved. But is it truly
significant?*



"CITY LIFE", COIT TOWER, SAN FRANCISCO. *Detail in Fresco by Victor Arnautoff.*

Fresco, although one of the oldest of media, has only recently been brought into practical application by American Artists. It is playing a most important part in the development of mural decoration in the West, especially in California.

#2

OUTDOOR FRESCO—SILICATE PAINT

Formula Submitted by MOYA DEL PINO

- 3 parts siliceous rock (quartz).
- 3 parts broken marble and sandstone.
- 2 parts burned porcelain clay.
- 2 parts freshly slaked lime, still warm.

A thick substance results, which if often wetted, forms a silicate and becomes like stone.

It is applied as plaster and forms the painting ground to which any pigment that can be used with lime may be employed. The painted surface, after drying for a day, is frequently covered with water, which makes it water-proof.

A wall painted in this process can be cleaned with water without losing any brilliancy of color; on the contrary, each time it gets brighter.

ALBERT BENDER HONORED

Albert Bender, esteemed member of our Board of Directors, was presented the degree "L.L.D." by the University of California at its seventy-first commencement exercises.

"Warm-hearted, generous patron of the arts and artists; unselfish, unassuming intelligent benefactor of many institutions of learning; lover of books and their makers; apostle of culture and devotee of beauty in its myriad forms."

Thus did Dr. Robert G. Sproul, President of the University, characterize Dr. Albert M. Bender, in honoring him with the degree.

Emilie Weinberg was tendered a reception by the Mothers of the University Elementary School, Berkeley, in honor of her fresco, painted in the kindergarten room.

ALUMNI DINNER HELD AT ART SCHOOL

Two hundred and eighty Alumni of the California School of Fine Arts attended the Second Annual Dinner of this Association, which was held at the Art School on the evening of May 5th.

Every class, from even the earliest days, when the school functioned as the Mark Hopkins Institute of Art, was represented, and the message from Chris Jorgensen, oldest alumnus, read by the President, Miss Marian Hartwell, brought sympathetic applause from those present. Mr. Jorgensen wired "I had hoped as a great treat to be with you this evening, but my doctor objects . . . I attended the California School of Design and as I was anxious to begin I was on hand at seven in the morning the opening day in 1874. Best wishes . . . happy memories, etc., Sincerely, Chris Jorgensen."

Old photographs and the early efforts of present day artists created a background of amusement, and from the opening address of Mr. Timothy Pflueger to the conclusion of the business meeting the pleasure of the evening was well sustained.

There are, at present, 700 Alumni as actual members of the Association, and 3,000 with whom the membership committee is in touch.

Considering that the initial meeting of what was to become the Art School Alumni was held at Miss Hartwell's home one evening in December, 1932, the growth of this Association seems remarkable. Hats off to you, Marian!

The Los Angeles Art Association recently exhibited a collection of fifty-two Western Water-colors. Purchase Prizes amounting to \$225.00 were given, as well as merit awards. First prize went to Edward A. Vysekál of Los Angeles; Second prize to John C. Wright of Santa Barbara; Third prize to Philip Shields of Ocean Park. Merits of Award went to Willard Nash of Santa Fe, Bill Paradise of Pasadena, and Emil Bisttram of Taos, New Mexico.

The work of ten San Francisco water-color painters was included in this exhibition.

Harriet Whedon leaves soon for the South, with headquarters in Los Angeles. "Whedie" will spend two months painting and gathering first hand information. (We expect to hear things!)

ART SCHOOL NOTES

On the afternoon of Friday, May 18th, the California School of Fine Arts closed its regular session with the annual reception to students, members of the Art Association, and other friends of the School, offering at the same time a preview of the selected exhibition of students' work of the past year. Brilliant sunshine enhanced the colorful decorations of the patio, where refreshments were served to an estimated 2,000 people.

The summer session of the School will open on Monday, June 25th, for six weeks to August 3rd. In addition to the regular courses of study in Drawing, Painting, Sculpture and Design we are offering this year a course in Ceramics which will include the preparation of clay bodies for tiles, pottery and terra cotta; making pottery forms by hand; making tiles from plaster molds; the use of the potter's wheel for throwing and turning; the application of modeled ornament; making pottery molds for casting; painting designs in colored slips; underglaze painting; the chemical composition of glazes; application of glazes by dipping and painting; placing ware in the kiln; firing.

We are fortunate in securing as instructor of this course Mr. Albert L. Solon, a master in the technique of ceramics. His father, Louis M. Solon, was a distinguished author who wrote many books on ceramics, the best known being "*The Art of the Old English Potter*." He developed the process of painting in colored clays known as Pate sur Pate. Mr. Solon's grandfather, Leon Arnoux, was the last member of a family of potters who had operated the same business for over three hundred years—the oldest pottery in Europe to remain in continuous operation.

Mr. Solon has lived for many years in California, and now in partnership with Mr. F. Schemmel, has a large tile and pottery works at San Jose.

Mr. Kenneth Hook will give a course in Commercial Art in the summer session and Mr. Victor Arnautoff will conduct the courses in Sculpture and in Fresco Painting.

LEE F. RANDOLPH, *Director*

Otis Oldfield will teach at the Summer Session of the University of Utah.

Moya Del Pino is in San Diego, working on a commission for a fresco.

CALENDAR OF EXHIBITIONS FOR MONTH OF JUNE

Adams-Danysh Gallery, 166 Geary Street: Whistleriana heretofore never seen—sketches and parts of diaries.—Paintings by San Franciscans rejected from Los Angeles Art Association Show.

Art Center, 730 Montgomery Street: May 21 to June 9, for three weeks: Helen Forbes, Water-colors of Virginia City and Goldfield Mining Scenes.—Sculpture by Ruth Cravath, Brents Carlton, Adaline Kent, Michael Von Meyer and Eugen Ivanoff.—June 11 to June 23, Oils by Theodore Polos.—June 25 to August 4, Gallery closed.

California School of Fine Arts: Students' exhibition.

California Palace of the Legion of Honor, Lincoln Park: French Show opens June 9 for 2 months, a show of French Paintings from the 15th century to the present time. The Louvre has loaned 11 paintings for this exhibition, which will not be shown anywhere in United States but San Francisco.

Courvoisier Gallery: Exhibition of Prints.

DeYoung Museum: Swedish Arts and Crafts. Loan exhibition of Painting and Sculpture.

Wilfred Davis Modern Prints and Water-colors.

Paul Elder Gallery: Sale Exhibition of Wood-blocks and Etchings.

East-West Gallery: David Park Paintings through June.

Gelber Lilienthal Gallery: Paintings and Prints.

Gump's Gallery: June 4 to June 16, Archipenko drawings. William Ross Cameron, Water-colors.—June 16 to June 30, Esther Stevens Barney, Water-colors of Desert Flora.

Mills College Gallery: To June 11, Annual Exhibition Students' work. Western Painters. Collection belonging to the College, principally nineteenth century painters.—June 11 to July 15, Sur-realist Paintings.

Oakland Art Gallery: To June 11, Mrs. Jennie Vennerstrom Cannon, Water-colors.—June 15 to July 4, Water-colors by Edith Heron of Monterey.

Roy Vernon Soves: June 1 to June 15, Hester Frood, English Water-colors and Etchings.

REFERENCE READING

Fresco Painting, by Gardner Hale, Wm. Edwin Rudge, 1933.

Book of the Art of Cennino Cennini, Heringham's translation, George Allen & Unwin.

Artist in Uniform, by Max Eastman, Alfred Knopf.

Portrait of America, by Diego Rivera, Covici Friede, 1934.

Modern Art, by Thomas Cravens, Simon and Schuster, 1934.

Technic and Civilization, by Lewis Mumford, Harcourt, Brace & Co.

Sticks and Stones, by Lewis Mumford, Norton, new edition.

Art in America, by Suzanne La Follette, Norton, new edition.

Art Now, an introduction to the *Theory of Modern Painting and Sculpture*, by Herbert Read, Harcourt, Brace & Co.

Art and People, by Lockie Parker, John Day.

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